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In inferior work, on the other hand, the patterns betray irregularities that militate against the effect of the piece as a whole, there are breaks in the fluent lines, and flaws in the polished surfaces. Hence there are few lines of art work requiring greater precision and deftness from start to finish on the part of the workmen than cut glass.

It is not contended here that Americans have succeeded in producing clearer and more perfect material than Europeans, but it is contended that within the last decade or two we have educated a large body of workmen who are second to none in the world in this peculiar, painstaking art industry. It is further contended that in point of artistic patterns our designers have been more successful than those who have produced the stock patterns of the Old World product. It may safely be said that Europe has produced prize pieces that have never been excelled. But these individual pieces can scarcely be taken as the standard by which to assign rank to the respective industries of the two continents. The average of excellence in the gross output, taking into consideration clearness and texture of material, perfectness of cutting and polishing, and charm of design, should more properly be taken as the standard. From the standpoint of this average excellence American workers in cut glass are now in position to become teachers of the European workers, their former mentors.

EDWARD L. PRENTISS.



### RECENT WORK OF ILLUSTRATORS— ARTHUR J. KELLER

The four accompanying illustrations, reproduced by courtesy of D. Appleton & Co. from Frank R. Stockton's entertaining novel, "Kate Bonnet," are thoroughly characteristic of Arthur J. Keller's latest and best work. Keller has been eminently successful in his chosen line of art, having received early recognition, and having been employed continuously by the leading magazines and also by various publishers of books. He was born in 1866 in New York, receiving his first encouragement and tuition in art from his father. After a short apprenticeship with a lithographer in New York, he was sent to the Academy of Design, and while there was awarded the Suydam medal for life drawing and the Halgarten prize for composition. After three years at the Academy he went to Munich, where he studied for two years under Professor Loefftz. His first painting of note, "An Old Woman and Young Girl in Church," was purchased by the Munich Academy. Of his other paintings, "Lead, Kindly Light," won him a gold medal at Philadelphia in 1899, and "The Finishing Touches" won the William T. Evans prize in 1902. As

an illustrator he began his career by making pictures for a New York paper, abandoning newspaper drawing for the higher class work demanded by the magazine. He has furnished the illustrations for upward of a score of popular books. Among the authors of whose works Keller has essayed to be an interpreter are Howells, Wilkins, Crockett, Herbert, Harte, Hawthorne, Oliver Goldsmith, Gilbert Parker, Oliver Wister, and Frank R. Stockton. His drawings,



ILLUSTRATION FROM "KATE BONNET"

By A. J. Keller

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"George Washington's Wedding Reception" and "Allie Conan's First and Last Duel," were awarded a silver medal at the Paris Exposition of 1901. Keller's home life is a continuous incentive toward the highest ideals in his art, and he says the only clouds that pass over him "are the ones that his work stirs up." He loves his chosen profession, and the more he works the more he is impressed with the mystery of art—that is, its elusiveness and its innumerable triumphs and disappointments. He always works from life, and the characters he incorporates in his drawings he catches by watching for types and jotting down lines enough to record the impression.



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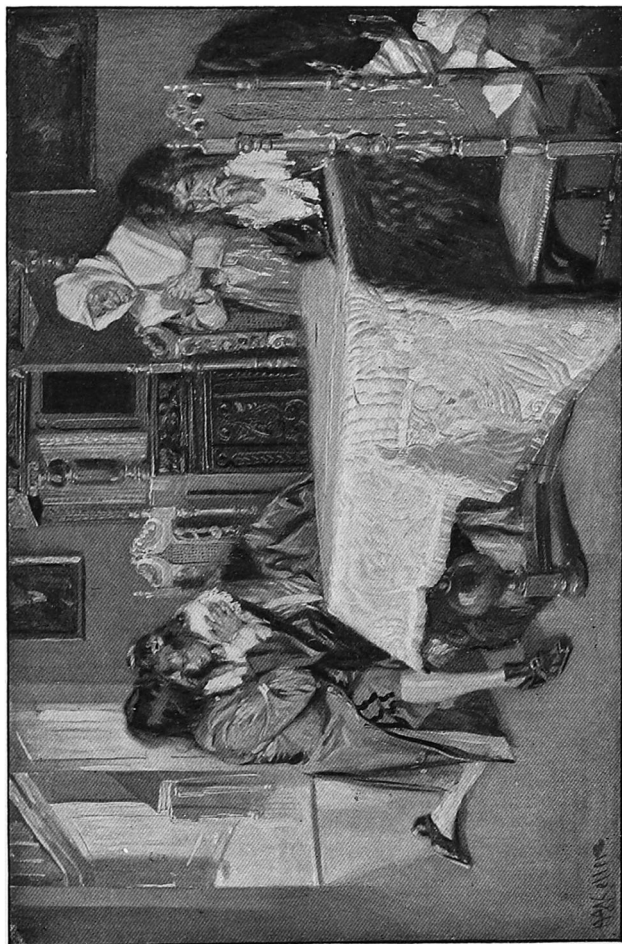


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